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Schubert Studies Brian Newbould,2017-07-05 Schubert Studies comprises eleven essays by renowned Schubert scholars and performers The volume sheds light on certain aspects of Schubert s music and biography which have hitherto remained relatively neglected or which warrant further investigation Musical topics include analyses of tempo conventions transitional

procedures and rhythmic organization There are reassessments of several works using autograph research performing experience and other approaches while assumptions as to the extent of Schubert's influence on later Czech composers are also brought into question Concerns with aspects of Schubert's biography in particular the social and musical circles in which he moved come under examination in several essays The final two chapters deal specifically with the composer s relationships with women and the psychological and physiological illnesses from which he suffered Each of the essays here charts new and existing evidence to provide fresh perspectives on these aspects of Schubert's life and music making this Playing Beyond the Notes Deborah Rambo volume an indispensable tool for scholars concerned with his work Sinn, 2013-03-14 Playing Beyond the Notes A Pianist's Guide to Musical Interpretation demystifies the complex concepts of musical interpretation in Western tonal piano music by boiling it down to basic principles in an accessible writing style Author and veteran piano instructor Deborah Rambo Sinn tackles a different interpretive principle explaining clearly for example how to play effective ornaments and rubatos As a whole the book helps pianists understand concrete ways to apply interpretive concepts to their own playing and gives teachers practical ways to teach interpretation to their students The book is illustrated with over 200 repertoire excerpts and supplemented by a companion website with over 100 audio recordings Playing Beyond the Notes is essential reading for all performing pianists independent piano teachers and piano **Beethoven, A Life** Jan Caevers, 2022-05-03 With unprecedented access to the archives at the pedagogy students Beethoven House in Bonn Beethoven conductor and scholar Jan Caeyers weaves together a deeply human and complex image of Beethoven his troubled youth his unpredictable mood swings his desires relationships and conflicts with family and friends the mysteries surrounding his affair with the immortal beloved and the dramatic tale of his deafness Caeyers also offers new insights into Beethoven's music and its gradual transformation from the work of a skilled craftsman into that of a consummate artist Publisher marketing Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come The Pianist's Bookshelf, Second Edition Maurice Hinson, Wesley Roberts, 2023-11-07 Originally published in 1997 The Pianist's Bookshelf was according to the Library Journal a unique and

valuable tool Now rewritten for a modern audience this second edition expands into the 21st century A completely revised update The Pianist's Bookshelf Second Edition comes to the rescue of pianists overwhelmed by the abundance of books videos and other works about the piano In this clear easy to use reference book Maurice Hinson and Wesley Roberts survey hundreds of sources and provide concise practical annotations for each item thus saving the reader hours of precious research time In addition to the main listings of entries such as Chamber Music and Piano Duet the book has indexes of authors composers and performers A handy reference from the masters of piano bibliography The Pianist's Bookshelf Second Edition will be an invaluable resource to students teachers and musicians Performance Practice Roland John Jackson, 2005 First Published in 2005 Routledge is an imprint of Taylor Francis an informa company Virtuosities. Heinrich Wilhelm Ernst, Nineteenth-Century Musical Practices and Beyond Christine Hoppe, Melanie von Goldbeck, Maiko Kawabata, 2018-05-02 Over the last decade musicological interest in both the composing virtuoso of the nineteenth century and the phenomenon of virtuosity has increased Moving beyond approaches to music solely in terms of works allowed for a range of perspectives on concepts of virtuosity to emerge Such cultural theory based approaches crucially put the traditional musicological image of the virtuoso into a broader context Recent advances in performance studies furthermore emphasise the need to include factors such as staging the audience sound and space and musical practices in our understanding of the complex phenomenon of virtuosity The present volume tries to meet the challenges raised by these multi layered perspectives by varying the foci on virtuosity from specific attention to individual virtuosi and considerations of virtuosity s historical and social context to broader questions regarding innovations in the current landscape and future virtuoso phenomena The broad range of topics centres on the composer and virtuoso Heinrich Wilhelm Ernst and his immediate sphere of influence The contributions in the present volume not only reveal the complexity of the research field of virtuosity but also liberate Heinrich Wilhelm Ernst from the shadow of fixed mainly non musical discourses on virtuosity around Paganini The enclosed CD with recordings by Guillaume Tardif Philippe Borer Clive Brown and Friederike Spangenberg enriches these texts by including the dimension of sound The Cambridge History of Musical **Performance** Colin Lawson, Robin Stowell, 2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before Research into the performer s experience has begun to explore such areas as practice techniques performance anxiety and memorisation as well as many other professional issues Historical performance practice has been the subject of lively debate way beyond academic circles mirroring its high profile in the recording studio and the concert hall Reflecting the strong ongoing interest in the role of performers and performance this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality Moving the focus away from the composers and onto the musicians responsible for bringing the music to life this History presents a

fresh integrated and innovative perspective on performance history and practice from the earliest times to today

Baroque Music Peter Walls, 2017-07-05 Research in the 20th and 21st centuries into historical performance practice has changed not just the way performers approach music of the 17th and 18th centuries but eventually the way audiences listen to it This volume beginning with a 1915 Saint Sa lecture on the performance of old music sets out to capture musicological discussion that has actually changed the way Baroque music can sound The articles deal with historical instruments pitch tuning temperament the nexus between technique and style vibrato the performance implications of musical scores and some of the vexed questions relating to rhythmic alteration It closes with a section on the musicological challenges to the ideology of the early music movement mounted principally in the 1990s Leading writers on historical performance practice are represented Recognizing that significant developments in historically inspired performance have been led by instrument makers and performers the volume also contains representative essays by key practitioners Musical Lives and Times Examined Richard Taruskin, 2023-03-14 A gathering chiefly of talks given either by invitation or at conferences throughout the world over the last quarter century. The topics range widely but recurrent themes include the place of classical music in contemporary society and culture the fraught relationship between aesthetics and ethics and the responsibilities of scholarship in an age of spin Bel Canto Robert Toft, 2013-01-31 Bel canto or beautiful singing remains one of the most elusive performance styles vocalists strive to master During the eighteenth and early nineteenth centuries composers routinely left the final shaping of recitatives arias and songs to performers and singers treated scores freely so that inexpressively notated music could be turned into passionate declamation In other words vocalists saw their role more as one of re creation than of simple interpretation Familiarity with the range of strategies prominent singers of the past employed to unlock the eloquent expression hidden in scores enables modern performers to take a similar re creative approach to enhancing the texts before them In this first ever guide to bel canto author Robert Toft provides singers with the tools they need not only to complete the creative process the composer began but also to bring scores to life in an historically informed manner Replete with illustrations based on excerpts from Italianate recitatives and arias by composers ranging from Handel to Rossini the book offers discussions of the fundamental principles of expressive singing each section including a practical application of the techniques involved Drawing on a wealth of documents from the era including treatises scores newspaper reviews and letters this book captures the breadth of practices singers used in the bel canto period Complete with six scores recitatives and or arias for performers to personalize through the old methods and a companion website offering demonstrations of the principles involved Bel Canto is an essential resource for any singer or vocal instructor wishing to explore and master historical techniques of interpretation and re creation from the eighteenth and early nineteenth centuries

The Cambridge Companion to Mozart Simon P. Keefe, 2003-05-22 The Cambridge Companion to Mozart paints a rounded yet focussed picture of one of the most revered artists of all time Bringing the most recent scholarship into the public arena

this volume bridges the gap between scholarly and popular images of the composer enhancing the readers appreciation of Mozart and his extraordinary output regardless of their prior knowledge of the music Part I situates Mozart in the context of late eighteenth century musical environments and aesthetic trends that played a pivotal role in his artistic development and examines his methods of composition Part II surveys Mozart s works in all of the genres in which he excelled and Part III looks at the reception of the composer and his music since his death Part IV offers insight into Mozart's career as a performer as well as theoretical and practical perspectives on historically informed performances of his music of Improvisation Dana Andrew Gooley, 2018 The first history of keyboard improvisation in European music from the time of Beethoven through the later nineteenth century Dana Gooley's Free Play Fantasies of Improvisation in Nineteenth Century Music describes the motives intentions and musical styles of the nineteenth century s leading improvisers and traces the evolution of the performance practice into a glorified ideal Fritz Reiner, Maestro and Martinet Kenneth Morgan, 2010-04 Kenneth Morgan who began collecting Reiner's recordings while still a schoolboy has consulted printed and archival resources and undertaken new interviews with Reiner's associates critics and family Fritz Reiner Maestro and Martinet also offers the first close and systematic look at Reiner's recordings interpretations and musicality vividly characterizing Reiner's distinctive qualities as a conductor Jacket German Song Onstage Natasha Loges, Laura Tunbridge, 2020-05-05 A singer in an evening dress a grand piano A modest sized audience mostly well dressed and silver haired equipped with translation booklets A program consisting entirely of songs by one or two composers This is the way of the Lieder recital these days While it might seem that this style of performance is a long standing tradition German Song Onstage demonstrates that it is not For much of the 19th century the songs of Beethoven Schubert Schumann and Brahms were heard in the home salon and no less significantly on the concert platform alongside orchestral and choral works A dedicated program was rare a dedicated audience even more so The Lied was a genre with both more private and more public associations than is commonly recalled The contributors to this volume explore a broad range of venues singers and audiences in distinct places and time periods including the United States the United Kingdom Russia and Germany from the mid 19th century through the early 20th century These historical case studies are set alongside reflections from a selection of today's leading musicians offering insights on current Lied practices that will inform future generations of performers scholars and connoisseurs Together these case studies unsettle narrow and elitist assumptions about what it meant and still means to present German song onstage by providing a transnational picture of historical Lieder performance and opening up discussions about the relationship between history and performance today Brahms's Violin Sonatas Joel Lester, 2020-08-21 Notation in Johannes Brahms's sonata scores tells violinists and pianists far more than merely what pitches to play and how long to play them if read carefully these scores reveal an immense amount of expression both of musical and human essences Joel Lester's Brahms's Violin Sonatas magnifies key passages from these scores revealing in

clear and accessible language how the composer built his themes and musical narratives and how ultimately Brahms s music came to sound Brahmsian Through close readings and annotated musical examples Brahms s Violin Sonatas guides practitioners to read scores with care and to develop their own informed interpretation of the pieces eschewing the notion of a single correct interpretation of the historical score By exploring not only the sonatas musical elements but also their relationship to important events in the composer s life Lester shows how subtle components can communicate the gestures moods personalities and emotions that make Brahms s music so compelling A companion volume to the author s award winning 1999 study Bach s Works for Solo Violin Style Structure and Performance OUP Brahms s Violin Sonatas is a clear and practical guide to understanding and performing Brahms s music in the present

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